

THE MUSICAL WORLD.

1843.

No. 3.

PUBLISHED EVERY THURSDAY, AT NOON.
PRICE THREEPENCE;—STAMPED, FOURPENCE,

Vol. XVIII.

THURSDAY, JAN. 19.

THE signal and merited success of Mr. Wilson's Illustration of Scottish Music has given rise to two or three several series of Entertainments, didactic and exemplary, of the national songs of Ireland; and will, doubtless, be followed by similar dissertations on, and samples of, the ancient melodies of Wales; all which, are likely to prove beneficial in their way, and are justly entitled to encouragement.

The melodies of England might, perhaps, furnish equally interesting matter for discussion and description; but so entirely has the "exotic fever" imbued the constitutions of Mr. John Bull's opiniated family, that anything, admitted to be English, is universally pronounced vulgar and unacceptable, and, consequently, is conventionally predestined to neglect. Lucky it is for us, that water and mountain set boundaries between us and the sister kingdoms; thereby enabling our common-sense to enjoy their wholesome produce, and, at the same time, permitting our squeamish consciences to be comforted by the satisfaction, that the said matters are strange and unnative, if not altogether foreign. We rejoice at the self-delusion of Mr. John's family circle, just as we should at the relish of a sickly child for a next-door neighbour's bread-and-butter, when an appetite for its own was not to be stimulated or enticed—we rejoice, because the value of our native ingots, thus come to be tested and balanced against the tinsel fillegree of our more glittering continental rivals; and, for our own parts, we freely declare, that we have experienced more mental and musical gratification, at one of these unostentatious melodic entertainments, than at any twenty-five of the "Cavatina" concerts which we are doomed

to yawn through, during the three months eternism of a London season.

There is a humorous story, told by Goldsmith, we think, of a dispute between an Englishman and a Frenchman—the nominal *Mounseer* being generally applied to all the good people of Europe, born out of the land of plum-pudding and trial-by-jury—the discussion relates to the comparative amount and value of the commodity called Genius, vegetated within the said happy region, and that produced on the wider field of the Continent. "You are industrious," says *Mounseer*—"you are excellent shopkeepers and speculators, but you have no originality, no invention"—the scion of the house of Bull looks diffidently dubious—"in fact you have but little ingenuity, and no genius"—Bull junior demurs in broken syllables—"You adopt, you enlarge upon, you sometimes are lucky enough to improve, and you profit by the genius of others; but it is we who create"—Bull wheezes in the throat, somewhat like the escape of the steam from an impatient locomotive—*Mounseer* continues, "ours is the godlike creative faculty—*par example*, 'twas we invented the ruffle!" Bull finds words at last, and answers, "Which we improved by enlarging it with the shirt!"

Kindred with the *morale* of this characteristic discussion, is the old absurd prejudice against our national music; and whoever will take the trouble to penetrate the smoke, (for smoke alone it is) will find that the "improvement" preceded the "invention"—that we have always possessed, and frequently furnished, the musical linen, which our ingenious neighbours have ruffled and beflourished till the original fabric has lost its identity, and it has been shamelessly returned to us sullied and in tatters—till the said garment has become a most sorry bad habit—a sort of fantastic point-

lace cloak, neither fit for sunshine nor shower.

We feel, then, that all praise is due to Mr. Wilson, and Mr. Horncastle, Messrs. White and Crouch, and Mr. Shenkin ap Morgan, ap Shones, or any body else who may emulate their endeavours to cure the Messrs. and Mesdames Bull (young and old) of their hereditary disease; to bring their vitiated palates, by a simple and pure regimen, to the capability for enjoying what is substantial and intrinsic; and to effect this by the most enticing and agreeable means—we feel that they are abetting the clearer intelligence of the times, and serving the cause of their art and their country; and we devoutly wish that their own interests may prosper accordingly.

While native music is utterly interdicted from the halls of the great and the chambers of the fashionable—while foreign music and unintelligible mutilations are alone acceptable in the temples patented for the encouragement of indigenous talent and the enlightenment of the people—it is no small merit in the parties, and it should afford no indifferent consolation to real music-lovers, that there are cheap and rational entertainments, where music of native growth is made to gild the truths of history and sweeten the love of information—entertainments to which the most fastidious cannot object, which may assist the unenlightened without annoying the learned, and at which all must profit, if only by innocent and social amusement.

Vol. XVII.

*** Subscribers and readers desirous to perfect their sets, are informed that a few copies of most of the numbers are on hand, at the Office, and at G. VICKERS, 28, Holywell Street Strand; where the complete volume, in cloth boards, is now ready.

SOME ACCOUNT
OF THE ORIGIN OF
CATCHES GLEES AND ROUNDS,
BY
JOSEPH WARREN,

*Organist and Director of the Choir of St. Mary's Chapel,
Chelsea.*

In 1673 Playford printed a new edition of the above work, to which he added 51 glees and songs more than there were in the former edition of 1667. In this title it is simply 'The Musical Companion,' &c. &c. leaving out the former title, 'Catch that Catch can.*' There are verses to this volume written by Matthew Locke, C. Pidgeon, and Thomas Jordan, in its praise. An additional sheet, containing 8 catches and 3 glees, was afterwards printed and added to the book. Among the former appears the Catch, 'Hark! the bonny Christ Church Bells' for the first time, by Mr. Henry Aldridge. In 1687 appeared 'The Second Book of the Pleasant Musical Companion; being a New Collection of Select Catches, Songs, and Glees, for Two and Three Voices. The second edition, Corrected and much Enlarged. London: Printed for John Playford, near the Temple Church, or at his House, over against the Blue Ball, in Arundell Street, 1687.' In the preface to this edition he says—"I have joynd many Songs for two voices, never before printed; and also some old revived Songs sometime sung at the Theatres." Among the latter is the still-celebrated song, 'Mad Tom,' erroneously attributed to Purcell, but probably written by Henry Lawes for some representation of the 'Graies Inn Maske.' Many of the catches by Henry Purcell (particularly the one 'When V and I together meet') are in this volume. And among the 'Choice Merry Songs, is 'A Song on the Downfall of Charing Cross,' which is very curious. This book had afterwards an additional sheet, containing four pieces, appended to it. I have not the date of the third edition of this work; but the title of the fourth runs thus: *The Second Book of the Pleasant Musical Companion, being a choice collection of Catches for Three and Four Voices. Published chiefly for the Encouragement of the Musical Societies, which will be speedily set up in all the chief Cities and Towns in England. Composed by Dr. John Blow, the late Mr. Henry Purcell, and other Eminent Masters. The fourth Edition, Corrected and much Enlarged. London: printed by W. Pearson, for Henry Playford, at his shop in the Temple Change, Fleet Street, or at his House,*

* In 1676, another edition of this work appeared; and, in 1680, a 'Synopsis of Vocal Music by A. B. 12mo. containing Catches and Rounds.'

over against the Blue Bell, in Arundell Street, in the Strand; where the First and Second Books of Pills are to be had.' 1701. This Edition is dedicated 'To my much Honoured Friend Hugh Bonfory, Esq.' In his preface, Henry Playford says:

"He has prevailed with his acquaintance and others in this city, to enter into several Clubs Weekly, at Taverns, of convenient distance from each other, having each house a particular master of music belonging to the society established in it, who may instruct those (if desired) who shall be unskilled in bearing a part in the several catches contained in this book, as well as others, and shall perfect those who have already had some insight in things of this nature, that they shall be capable of entertaining the societies they belong to abroad.† In order to this, he has provided several articles, to be drawn, printed, and put in handsome frames, to be put up in each respective room the societies shall meet in, and be observed as so many standing rules, which each respective society is to go by; and he questions not, but the several Cities, Towns, Corporations, &c., in the kingdoms of Great Britain and Ireland, as well as Foreign Plantations, will follow the example of the well-wishers to Vocal and Instrumental Music in the famous City, by establishing such Weekly Meetings as may render His undertaking as generally received as it is useful. And if any body or bodies of Gentlemen are willing to enter into or compose such Societies, they may send to him, where they may be furnished with the books and articles." Thus much he thought was necessary to premise, and giving the reader a light into the knowledge of his design; but he shall leave his book without any further vindication than the great names of the persons who obliged the world with the words, and those who (if any thing can add to such finished pieces) have given a lustre to 'em by their Musical Composesures; as Dr. Blow, and the late famous Mr. Henry Purcell, whose Catches have deservedly gained an universal applause."

In this collection, there are 53 catches by Henry Purcell alone, and 11 by Dr. Blow. The only Catch we are acquainted with by Dr. Tudway, entitled 'A Catch upon a Liquor called Punch,' is in this collection. There is also another, by Mr. Tomlinson—'A Rebus on Mr. Henry Purcell's Name, set to music by Mr. John Lenton,' which is very curious. This volume was so acceptable to the public, that, between the years 1701 and 1724, four editions were printed. The eighth, which appeared in 1723,† bears nearly the same title as the rest.

† This is very curious. What societies abroad does Playford allude to?

‡ In this edition there is a catch by Dr. Cæsar to the following words:

"To our musical club here's long life and prosperity,
May it flourish with us, and so on to posterity;
May Concord and Harmony always abound,
And divisions here only in musick be found," &c.

CORRESPONDENCE.

DOMESTIC MUSIC FOR THE WEALTHY.

LETTER IV.

To the Editor of the Musical World.

SIR,—In my last letter, speaking of the almost impracticability of obtaining a rehearsal for music in England, I said—"It is with considerable difficulty and sacrifice, that the most artistical among professors procure any thing like regular meetings for the studious performance of a Quartet." In the last week an illustration of the truth of this remark has occurred, so strikingly apposite, that I cannot forbear citing it. At the Siree of the Society of British Musicians, on Thursday last, a new MS Quartet was set down for performance; but from the variety and desultory nature of the time-consuming trifles of which the daily occupation of professors is made up, and the stern necessity imposed upon them to follow where there is any promise or hope of profit, that the four artists who were selected to play the Quartet, did not meet to rehearse until three o'clock on the day of performance, and then, to try it once through was all the opportunity permitted; and this for a new singular, elaborate, and most difficult work! As one of the parties concerned, I may be permitted to say, that it was not a title of the study which our regard for the author, the art, or our own reputation would have dictated, had we been so circumstanced as to permit us to consult the proprieties of the case. In thought, I find myself approaching a painful and delicate subject, which it will be better to reserve as the theme of a subsequent communication.

I now proceed in my attempt to shew that private musical establishments would tend to the advancement of the art.

By the comparative repose, and opportunity for experimenting, they would afford to such as are gifted with the creative power in music.

To save all metaphysical discussion, I take leave to assume that the creative power is something born with a man. That it is found in the possession of but few, is as certain as that the sun shines at noon day; everything, therefore, pertaining to its culture is important in the highest degree to mankind at large; as an author lives not alone or chiefly for his own age, but blesses successive generations with his gifts. In this respect, there is a striking difference between his case, and that of a mere performer. In entering upon his professional career in music, the question must propose itself to the mind of the student, whether he shall govern himself, as to the specific course he shall take, by the considerations of pecuniary advantage, or by those that point to the acquisition of personal reputation, and arise from a genuine love of the art. These principles are frequently directly antagonistic and conflicting; the majority will ever take the former course, but none will doubt the fact of some having risen above the motives derived solely from the hope of gain; and few will feel anything but admiration from their more spiritual choice. Beethoven, in planning his great sinfonias, surely felt as did England's great sightless bard, when he mused on the mighty work, which "the world should not willingly let die."

It would be difficult to believe that pounds, shillings, and pence, formed a prominent feature, or indeed a feature at all, in the sweet vision of either. But if the musical student be wholly dependant for the supply of his necessities on his professional gains, he has for a time, or up to a given point, no choice. To maintain his position as an honest citizen he must, till a sufficient sum be obtained to cover inevitable expenses, play in any orchestra, for anything he can get, take any pupil, on any terms: in fact, do anything, or be any thing, which promises present profit. The anxiety and desultory habits connected with such a state of things, I conceive to be alien, if not fatal, to the exercise of the inventive faculty: for

musical composition, at the outset, is never even one among many things, giving a hope of pecuniary advantage; it generally procures its votary, at that season, the bitter herbs of pity from the worldly-wise, and scoffing from the vulgar covetous among professional brethren.

Losing sight for a moment, for the sake of argument, of the individual and his interests, the republic of music, I conceive, is threatened with loss in such a case, by the probable perversion or extinction of the precious faculty, by the power of motives springing up in a course originally adapted through necessity. The state of repose generated by a certain income, although small in its amount, sets the spirit of an artist free from feverish apprehension of want, and leaves him at liberty to give the "master-passion of the breast," vent and play, taking the chances, as a secondary consideration, of its leading to an augmentation of worldly prosperity.

Begging that it may be borne in mind, that I am speaking of a salary for service performed, not of a sinecure; and that I conceive the argument greatly strengthened, if the appointment held be supposed to be that of director or conductor of the orchestra—I shall consider myself fairly conducted to the second part of my present proposition viz.—"That the establishments in question would tend to the advancement of the art, by the opportunity for experimenting they would afford to authors."

This in my next. I am, Sir,

Your obedient servant,

50, Burton Crescent
Tavistock Square,
Jan. 10, 1843.

HENRY J. BANISTER.

The truth and appositeness of Mr. Banister's remarks are self-evident—would that it were possible to awaken a suitable response in the bosoms of those, from whom alone we can expect relief or remedy. However, if we cannot command what we desire, let us not cease to urge its use and value—perseverance is more potential than power—the mouse nibbled away the meshes of the net that imprisoned the lion.

ED. M. W.

REVIEW.

"Suite de Pièces," for the Piano-forte.—
W. Sterndale Bennett, Op. 24. Coventry and Hollier.

With the single exception of Dr. Mendelssohn, we know of no living musician who deserves to hold a higher place, as a composer for the piano-forte, than Mr. W. Sterndale Bennett; moreover he is the only Englishman who has devoted much of his attention to that interesting department of musical composition; and every work he has published, from his first concerto in D minor, Op. 1, to the present "Suite de Pièces," Op. 24, is a valuable addition to the store of *chefs-d'œuvres*, which have, at various intervals, been given to the world by the great masters, from Handel and Sebastian Bach, down to Beethoven and Mendelssohn. The work which now lies before us is one of Mr. Bennett's most finished and admirable efforts. It consists of a suite, or succession of six pieces, full of fancy and originality. The first, in C sharp minor, is a kind of *toccata*; a rush of semi-quavers, without an interval of repose, and demanding the utmost fluency in its performance. There are several fine points in this—among others, the introduction of the second phrase (on both occasions, and more particularly the latter), though

we somewhat object to the lengthened passage in E major, which precedes it (in page 2)—the whole management of the second part, which is in a high degree masterly and effective—the return to the first subject on the six-four—and the wind up, with its multitude of full closes, which, by some strange touch of genius, are persisted in, without the least feeling of monotony. We do not, however, entirely relish the confusion between the B natural and B sharp, presented by one or two of the passages in the last page. The difficulty of this *toccata* is enormous—that is, provided it is to be executed with the fire and rapidity evidently intended by the composer. The second, in E major, 9-8 time, is a delicious piece of coquetry, commencing with two slow bars, and then tripping away into a charming and sparkling *allegretto*, conceived and accomplished in Mr. Bennett's happiest vein. The frequent introduction of the two slow bars is felicitously managed, and the second part—a kind of free *fugata*, most ably treated. There are so many beautiful points in this little compact movement, that we must content ourselves with this simple allusion to them—our space forbidding a more minute analysis. The third piece, in E minor, is one of the grandest and most impressive things of its kind to be met with in the whole range of pianoforte music. When we have said that the key of the first phrase is scarcely defined—coquetting a little between E minor and G major—we have pronounced our solitary objection to this movement. The passages are brilliant and exciting. The second phrase, involving a brief repose from the restless torrent of semi-quavers triplicitous, is exquisitely passionate—and the *coda* literally superb. Beethoven himself might have been proud of this. The fourth, a kind of *fantasia* in A major, common time, pleases us infinitely less than any of the three preceding—but it has many charming points nevertheless; though the subject be somewhat trite for Mr. Bennett, whose music is ordinarily distinguished by a never-failing freshness and novelty. The fifth, in F sharp minor, *presto*, reminds us of Scarlatti—we know not why—but the feeling it gives us is decidedly a feeling of that master, though modernized and Bennett-ized with extreme ingenuity. This also pleases us less than many of the rest, though we greatly prefer it to No. 4; and moreover, the second subject in A major, as well as the whole of the second part are of undoubted beauty. No. 6, a magnificent movement in B major, is perhaps our favourite set. For the life of us we cannot see a fault in it, and to enumerate its beauties would be to write down every bar in succession. The *cantabile* phrase of this, is exceedingly lovely—a pure and unhackneyed stream of melody, which starts out from the perturbed ungovernableness of the rest, like a beautiful dream in a restless night—or a green spot on the desert—or one cherished thought in a multitude of miseries—or a fair maiden, with a horde of bandits—or a good spirit among a tribe of devils. The latter simile is apt enough, for it requires little less than a Mephistophilean pianist—which is as much as to say Dr. Mendelssohn, or the composer himself, to play this elaborate study with the precision, energy, and fearful celerity, that fits characteristic execution demands, at the risk of losing its effect, and becoming utterly unintelligible to the hearer. Our impression of this *suite de pièces* as a whole, is, that it has assuredly added to the

already high reputation of its composer, as a writer of music for the piano—and, perhaps, if we put aside his third and fourth concertos, it is the most striking work he has as yet produced for the instrument. Still, we cannot but wish Mr. Bennett would write more, and publish more. In the station he occupies among modern composers, he cannot afford to stand still. Already almost at the very top of the tree, he must not permit any more industrious composers, of less genius, it may be, than himself, to pull him down from his lofty position, by the force of superior perseverance, and more frequent and unremitting study. We do not hold out to him, the stale piece of advice—"Write and burn,"—or the yet staler—"Nonumque prematur in annum,"—but we vehemently protest against the almost inertness, which he has of late displayed. A set of six songs, and a "suite de pièces," during an entire twelve months—say small things for a composer of Mr. Bennett's well-merited reputation.

"Introduction and Observations on the mode of singing Catches, Rounds, Canons, Gleees, and Madrigals; followed by a selection of 22 Pieces of the above class, newly arranged and revised."—Joseph Warren. R. Cocks & Co.

This is a very useful and valuable book containing a fund of information and explanation, respecting the matter of which it treats—amongst other papers, is the account of the origin of Catches, Gleees, and Rounds, extracted in our previous columns, by permission of the publishers, Messrs. Cocks and Co., which is replete with curious details that cannot fail of interesting the admirers of that species of composition, generally denominated "Table Music." Mr. Warren has waded through many volumes, containing much dry and some not very cleanly matter; but he has culled a very acceptable nosegay of native perennial blossoms, and he has, by his illustrations and remarks, taught the most uninformed how to appreciate and enjoy them. Now that the practice of vocal music has become so general, this book will be very acceptable to social parties, and in families, where pleasant music enhances the charms of the hour; it will also lend a helping hand to the student who desires to become better acquainted with the domestic pastimes of our parents and ancestors. The pieces selected present an agreeable variety, and are for three, four and five voices, many of them special favourites—the whole at a very moderate cost, and well brought out; so that we may safely augur a very extensive sale.

MUSICAL INTELLIGENCE. Metropolitan.

MR. HORNCastle's ENTERTAINMENT ON
THE NATIONAL MUSIC OF IRELAND.

A goodly company assembled on Thursday evening, at the Music Hall, Store Street, when Mr. Horncastle, the well known concert singer and vocal teacher, read an interesting and amusing dissertation on the music of Ireland, in a very clear and effective manner. The essay was illustrated by some exquisite old Hibernian melodies, sung in a true musicianly style, by Mr. Horncastle, Miss A. and Miss M.

Williams; and several were executed on the harp and Irish pipes by Miss Le Roy and Mr. Hannigan—Mr. Williams accompanying at the pianoforte. Mr. Horncastle sang two or three of the old ditties in the Irish tongue, and others were given with a harmonized burden or chorus, according to the ancient fashion of ballad or national song singing, and the effect was extremely agreeable. The harp-playing of Miss Le Roy gave a peculiar nationality to the entertainment, awakening associations of the Bards, and Druidical rites, and hospitable minstrelsy of the unsophistic, if not happier, "days that are gone." Mr. Hannigan's pipes had such an irresistible *spell* over boots and shoes, and all that was therein, that we expected every instant to see the company fermented into a general lilt; though to us, it seemed but a sorry sort of bewitchery; however there is no accounting for the power of predilections. The evening gave unlimited satisfaction.

One anecdote we recommend to general notice—an Irish schoolmaster, to perpetuate his native airs, set the whole of Horace's odes to them, (one of which Mr. Horncastle sang) and made his pupils masters of the poems and music together—this idea might be profitably worked upon, and we trust Mr. Hullah, Mr. J. Bennett, Mr. Lanza and Mr. Mainzer will not suffer it to sleep idly.

Mr. Horncastle gives a second entertainment to-night.

MR. H. RUSSELL'S VOCAL ENTERTAINMENT.

This gentleman's popularity is in the ascendant—his entertainment of Thursday last attracted a very numerous and fashionable assembly, and his exertions were crowned with general applause and satisfaction. We wish Mr. Russell's poets could be induced to furnish him with a few happier subjects for his songs; as it is, the muse of melodramatic misery alone seems to be invoked, for we had on Thursday, The "Ship on Fire," the "Maniac," the "Gambler's Wife" dying through famine and despair, and other such sickening tragedies, which one does not go to a concert to be reminded of—besides, the physical exhaustion they occasion to the singer (which scarcely another voice but that of Mr. Russell could sustain) awakens our sympathy with the lungs rather than the story detailed. We should like to hear Mr. R.'s interpretation of some of the impassioned, and not horrified, subjects of Purcell and Handel—or the Incledonian triumph, "Cease rude Boreas"—or "Old Towler," or "Tom Moody"—songs in which his fine voice and energetic style would be effective, without danger to himself or pain to his hearers.

MR. WILSON'S ENTERTAINMENT.

The Music Hall, Store Street, was densely crowded on Monday evening, and the satis-

faction and delight of the numerous audience was evinced in the most unmistakable way. Mr. Wilson was in excellent voice, and sang a most agreeable variety of serious and comic ditties in a manner, at once evincing the taste of an artist, and the sensibilities of a generous disposition—he was encored in several pieces, yet, untired, at the desire of some ladies present, he superadded—"Tak your auld cloak about ye," in a style of nature and feeling, that sent everybody home loquacious in his praise.

MESSRS. WHITE AND CROUCH'S IRISH MINSTRELSY.

The Hanover Square room was well attended on Tuesday evening, when these gentlemen gave the first of a series of entertainments on the National Minstrelsy of Ireland. Mr. White delivered a lecture on the ancient language of Ireland, and its appropriateness for lyrical poetry, and on the legends of the early bards—the vocal illustrations of which were charmingly sung by Miss Dolby—particularly her ditty entitled, "My dear Irish boy,"—the two Misses Lyon, Mr. White and Mr. Crouch. A Mr. Streather executed some airs on the harp, not much to our satisfaction; but then, we admit that we are not lovers of the instrument, when it ceases to be incidental. As Mr. White is an Irishman, and Mr. Crouch is an educated artist; we are surprised that they should have rendered the airs given by them in so imperfect a manner; and we beg to assure them that simplicity and correctness of text, will be far more acceptable to the lovers of national melody than all the ornament and point-making they can infuse into them. The second entertainment will take place on Thursday next.

PECKHAM.

The fourth Chamber Concert took place on Monday. One of the most effective pieces of the evening, was Bellini's "Casta Diva," as sung by Mrs. Aveling Smith, who also sang Hobbs's ballad, "The Captive Greek girl." Miss Galbreath sang an Aria of Marliani, and the Irish melody, "The Meeting of the Waters," with considerable taste. Mrs. J. Haigh sang the French Romance, "La Croix de Champs," in which she was admirably accompanied on the Oboe, by Mr. Grattan Cook, and she also elicited much applause in that gentleman's ballad, "Go, gentle Rose." Mr. Clifford, a very promising tenor, whom we have lately had the pleasure to notice, sang the charming Aria from *Così fan Tutti*, "Un' aura Amorosa," with great delicacy and feeling: and in the ballad "O! blame me not," from *The Devil's Opera*, he was no less to be admired for his clear enunciation of the words, than for his just musical expression of them. Mr. V. Roberts sang an Aria of Bellini's, a song of Henry Phillips's, and a ballad of J. P. Knight's, with much judgment; and M. J. Haigh appeared to con-

siderable advantage in a song of Bishop's and Rossini's "Largo al Factotum." Several glees and other concerted pieces were admirably performed. The instrumentalists were Mr. Grattan Cook, and Mr. J. B. Chatterton. Mr. Lavenu conducted. Owing, it is presumed, to an alarming fire, which was raging in the neighbourhood, the room was but thinly attended; this circumstance is much to be regretted. For the laudable exertions of Messrs. V. Roberts and J. Haigh, the directors deserve the highest encouragement and support.

Miscellaneous.

MEYERBEER.—The fine band of the 12th regiment of Prussian dragoons serenaded M. Meyerbeer, on the 2nd inst., on his return to Berlin, and a grand entertainment was given to him the succeeding day, by the principal musical professors, on occasion of his commencing the duties of his new appointment, of Music Director General in the Prussian states.

MESSRS. VAUGHAN AND BELLAMY.—The Glee Club, on Saturday evening, sang the well-known elegy, "Come Shepherds, we'll follow the hearse," in respectful remembrance of their two deceased and much lamented members.

SPOHR has composed a new symphony for the Philharmonic Society, and will in all probability conduct it himself at one of the concerts of the approaching season.

HERR STAUDIGL will appear on Easter Monday at Covent Garden theatre in an English version of Spohr's "Jessonda;" the part of Amazili by Mrs. A. Shaw, Mr. Benedict having corresponded with the composer and obtained his concurrence to the alteration of the music to suit that lady's voice.

BARTLEMAN.—In our account of the late Mr. Bellamy's death, the date of the demise of Mr. Bartleman, his predecessor, was printed by mistake, 1827, it should have been, 1821—aged 50.

BRIGHTON.—Mr. Wilson gave the first of his entertainments, in the Town Hall here, on Tuesday evening, when his efforts were rewarded by a full and fashionable auditory. It was the first time Mr. Wilson had sang in Brighton; he was in capital voice, and his excellent songs and stories afforded the utmost gratification. He gives his second performance this evening, the reserved seats being all taken, and on Friday a morning entertainment in the Town Hall.

FUNERAL OF MR. VAUGHAN.—The remains of this amiable and accomplished person were interred, near those of his friend Bartleman, in the cloisters of Westminster Abbey, on Tuesday morning. The gentlemen of the Chapel Royal and St. Paul's attended, and joined the Abbey choir, in the performance of Croft's fine burial service. The Rev. E. Repton, prebend of the Abbey, officiated on the occasion, and after the service in the choir, proceeded to the grave-side, the choristers chanting as they progressed; when, the solemn funeral prayers having been read most impressively by the reverend prebend, the ceremony terminated with Handel's anthem—"When the ear heard him."

WESTERN MADRIGAL SOCIETY.—The first meeting will take place on Saturday, the 4th of February.

THE MADRIGAL SOCIETY.—The 102nd Anniversary meeting of the Madrigalians will take place this day, at the Freemason's Tavern, the particulars of which we shall give next week.

AMATEUR CONCERT.—A most agreeable company assembled in the ware-rooms of Messrs. Zeitter and Co., in New Cavendish Street, on Monday evening; when a pleasing selection was performed by a few amateur friends, assisted by Miss Van Millengen, Mr. Weiss, Miss Farmer, Mr. Willy, Mr. E. Roedel, &c. A brace of grand pianofortes, of the factory of Messrs. Zeitter, were ably tested, and proved of very superior quality, both in tone and mechanism—and two very charming MS. songs, the composition of Mrs. H. J. St. Leger, were greatly and deservedly admired. This was a very delightful re-union, and the party separated reluctantly at a late hour.

Notice to Correspondents.

Mr. Marsden—Mr. Westfield—Dr. W. Hemphill—Mr. De Vine—M. Erard—The Misses Lyon—Mr. Parker—Mr. Coventry—Mr. David Fisher—Mr. Blackburne—Mr. Bates—Mr. Pearsall—Mr. Bloxsome—Mr. Stumpff—Mr. Sims—Mr. Hixson—Miss Harlock—Mr. C. J. Moore—Mr. Ainsworth—Signor C. Minasi—Mr. Zeitter—Miss A.—Hounslow—their Subscriptions are acknowledged with thanks.

Numerous Correspondents are entreated to excuse the postponement of our responses till next week.

ADVERTISEMENTS.

SCOTTISH ENTERTAINMENTS.

MUSIC HALL,

STORE STREET, BEDFORD SQUARE.

MR. WILSON

Will give his Entertainment on Monday Jan. 23rd, 1843, at Eight o'clock.

HIGHLAND MELODY AND SONG:

Piano-forte Accompanist, MR. LAND.

Part I.—"Roslin Castle."—"An thou wert my ain thing."—"Duncan Gray cam' here to woo."—"Auld Robin Gray."—"Bide ye yet."—"Get up and bar the door."

Part II.—"John Anderson my jo."—"Burns's Highland Mary."—"A man's a man for a' that."—"Bonny wee thing."—"Last May a braw wooer."

The Doors will be opened at half-past 7, the Entertainment commence at Eight, and terminate about ten o'clock.—Tickets 2s. each; Reserved Seats, 2s. 6d. Private Boxes for six persons, 15s.; for eight, £1; to be had at the Music Hall, at Messrs. Cramer's, at Duff's, at Olivier's, and at Leader's Bond-st.; and in the City at Messrs. Keith, Prowse, and Co.'s. Books of the Words of the Songs, price 6d., may be had at the doors.

In the course of the Season, Mr. Wilson purposes giving his Illustrations of Irish Melody, English Melody, and the characteristic Music of various countries.

On Monday, the 30th, Mr. Wilson will give
"A Nicht wi' Burns."



THEATRE ROYAL, DRURY LANE.

This Evening, Thursday, Jan. 19, 1843, Her Majesty's servants will perform (last time) Dryden's and Purcell's Dramatic Opera of **KING ARTHUR**. The characters by Messrs. Allen, H. Phillips, Stretton, &c.; Miss Romer, Mrs. Nisbett, &c.; with **HARLEQUIN WILLIAM TELL**, and the **ETON BOY**.

On Friday, the new Tragedy of **THE PATRICIAN'S DAUGHTER**—with the **PANTOMIME**.

On Saturday, will be revived the Play of **CYMBELINE**, from the Text of Shakespeare. Cymbeline, Mr. Ryder; Cloten, Mr. Compton; Posthumus Leonatus, Mr. Anderson; Belarius, Mr. Phelps; Guiderius, Mr. Hudson; Arrivagus, Mr. Allen; Pisanio, Mr. Elton; Iachimo, Mr. Macready; Caius Lucius, Mr. Graham. Queen, Miss Ellis; Imogen, Miss Helen Faucit—with the **PANTOMIME**.

On Monday, will be performed Shakespeare's Historical Tragedy of **MACBETH**. Duncan, King of Scotland, Mr. Waldron—Malcolm, Mr. Graham—Macbeth, Mr. Macready—Macduff, Mr. Phelps—Banquo, Mr. Anderson—Rosse, Mr. Elton—Heate, Mr. H. Phillips—Lady Macbeth, Mrs. Warner—With the **PANTOMIME**.

On Tuesday, will be performed Sir Edward Lytton Bulwer's Play of the **LADY OF LYONS**; or, **LOVE AND PRIDE**. Beauseant, Mr. Elton—Glavis, Mr. Keeley—Colonel Damas, Mr. Phelps—Claude Melnotte, Mr. Macready—Madame Deschappelles, Mrs. C. Jones; Pauline Deschappelles, Miss Helen Faucit. After which, the abridged version of Rossini's **LA GAZZA LADRA**. The characters by Miss S. Novello, Miss S. Flower, Mrs. Jones, Mr. Allen, Mr. H. Phillips, Mr. Stretton, Mr. M. Barnett, Mr. W. Bennet, &c.

Handel's Opera of **ACIS** and **GALATEA** will be performed next week.

Box Office is open daily from 10 to 4.

THEATRE ROYAL COVENT GARDEN

This Evening, THURSDAY, JANUARY 19th, 1843.

In consequence of its great attraction, a Second and **LAST JUVENILE NIGHT**. In compliance with the wishes of numerous families, the younger branches of which are at home for the holidays, **HARLEQUIN KING JOHN** AND **MAGNA CHARTA**, will be performed the early part of the Evening; the Romance of **BLUE BEARD** and the Ballet of **AULD ROBIN GRAY**, will terminate the Evening's Entertainments, which will conclude before Eleven o'clock.

On Friday, the Grand Historical Opera, in three Acts, of **GUSTAVUS THE THIRD**, and the New Pantomime of **HARLEQUIN KING JOHN**.

On Saturday, Rossini's Grand Opera of **SEMIRAMIDE**. The characters by Miss Rainforth, Mrs. Alfred Shaw, Messrs. Travers, Leffler, Giubelei, &c.; and the new Pantomime of **HARLEQUIN KING JOHN**.

On Monday, the Grand Historical Opera, in Three Acts, of **GUSTAVUS THE THIRD**, with the new Pantomime of **HARLEQUIN KING JOHN**.

On Tuesday, will be produced (first time) a new and original Comedy in Five Acts, entitled **MOTHERS AND DAUGHTERS**, the principal characters by Messrs. Vandenhoff, Bartley, Cooper, Harley, Meadows, Granby, Wigan, J. Ridgway, Mrs. Orger, Mrs. W. Lacy, Miss Vandenhoff, Mrs. Humby—with the New Pantomime of **HARLEQUIN KING JOHN**.

Mrs. ALFRED SHAW will perform in Rossini's Opera of **SEMIRAMIDE** on Saturday next, and will shortly make her debut in Rossini's Opera of **LA DONNA DEL LAGO**.

An entirely New and Original Opera, the whole of the Music composed by Mr. BENEDICT, has likewise been put into rehearsal.

The Box-office, in Hart Street, is open from 10 till 4 daily.

PRINCESS'S THEATRE,

OXFORD STREET.

This Evening, Thursday, January 19, 1843, will be presented, for the first time, an English version of Donizetti's Opera, **LUCIA DI LAMMERMOOR**. The characters by Madame Eugenie Garcia, Mr. Templeton, M. J. Jones, Mr. Weiss, and Mr. Burdini, with the **YELLOW DWARF**.

Friday—**THE LIBERAL CANDIDATE**, with the **YELLOW DWARF** and other Entertainments.

Saturday—an **OPERA**, with the **YELLOW DWARF**.

Mrs. G. A. Becket's **LITTLE RED RIDING HOOD** is also in preparation.

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